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**Classics Ireland**

*Classics Ireland* is the journal of the Classical Association of Ireland. The Association promotes an interest in the ancient world through lectures, field trips and social events. As well as this journal, members receive a newsletter three times a year. For further details, please contact: Prof. Andrew Smith, School of Classics, Newman Building, University College Dublin, Belfield, Dublin 4, Ireland (andrew.smith@ucd.ie).

**Notes for Contributors**

Contributions are welcome on all aspects of the language, history, archaeology, and literature of Greek and Roman antiquity, especially if there is an Irish dimension. Contributions should be scholarly, but not technical. All Greek and Latin must be translated. Minimal footnotes are preferred. Articles should not normally exceed 5,000 words and will be independently refereed before formal acceptance for publication. Copyright remains with the author. Authors will receive one copy of the journal in which their article appears. Reviews should not normally exceed 1,000 words. Please address all manuscripts and books for review to Shane Wallace, Department of Classics, Arts Building, Trinity College Dublin, Dublin 2, Ireland (swallace@tcd.ie).

Rome; but this is ignored by all historians, not just by Levick. (It will be discussed in my own forthcoming book on the *Catilinarians*.)

Despite the strange and regrettable absence of references, the book can be warmly recommended to students. Through it, all may enjoy a taste of Dr Levick's inspirational teaching.

C.W. MARSHALL and T. HAWKINS (eds.), **Athenian Comedy in the Roman Empire** (London: Bloomsbury, 2016). ISBN 978-1-4725-8883-8. Pp. 295. STG £25.99 (Pb).

*Gesine Manuwald (University College London)*

This volume has been developed from a panel on *Greek Comedy in the Roman Empire* at the 2014 annual meeting of the Society for Classical Studies. The material presented there has been expanded into thirteen chapters (including an introduction by the editors and three further chapters by either of them), followed by a bibliography (pp. 259-90) and an index (pp. 291-95).

In their introduction, the editors note (p. 2): 'Ignorance and misapprehension still dominate the subject of this collection.' Accordingly, they voice the following expectation (pp. 1-2): 'We hope that this volume provides some answers to important questions about the influence and vitality (or decrepitude) of Athenian comic drama in the imperial era across an array of genres and media, and that our efforts inspire others to go even further in asking new questions and generating new insights on this topic.'

The analysis of the current state of scholarship is certainly correct since research so far has tended to focus on original Athenian comedy from the classical and Hellenistic periods or their Roman successors in Republican times, but not so much on the developments between them or even beyond. Therefore, the approach pursued here is long overdue to recalibrate the picture. The case studies in the volume cover a variety of instances of Greek and Roman engagement with Athenian comedy up to about 500 CE. While this still does not add up to a 'history' of comedy's development in the Roman Empire, altogether, the contributions will help to enhance the awareness of what happened to Athenian comedy in this period and might lead to further studies on the questions raised.

Between them, the individual chapters address questions of reception in the same or similar literary genres (such as satire and epigram), the use of references to comedy as well as to comic motifs and techniques in other literary genres (such as oratory and epistolography), the discussion of comedy and comic writers in various formats as well as information about continued productions and reactions to them. Contributors mainly focus on literary texts, but also pay some attention to epigraphic and archaeological evidence where appropriate. Among the literary texts, both fragments and less famous texts and authors receive treatment. While the various case studies are more or less self-contained, the broad coverage makes their collection valuable in line with the aim of stimulating further research, since this demonstrates how much material is out there and that it has not yet been fully explored. Since all quotations from

Greek and Latin texts are provided in the original and in English translation or in English translation only, each piece starts with an introduction setting the texts and questions explored in context and within a chronological timeframe, and the contributions are fluently written, the book is readable and accessible (though it might have been edited more carefully).

Even readers who have already engaged with Athenian comedy after its heyday are likely to discover new aspects: while one might have thought of Lucian, Juvenal or Petronius in relation to comedy, Dio Chrysostom, Alciphron or 'Aristainetos' are perhaps more unlikely candidates. Obviously, as several contributors say, there is often more to these authors than their relationship with comedy, and the chapters in this book are (knowingly) one-sided and occasionally over-stress the impact of comedy. Still, it is true that looking at the selected material from this angle adds to a deeper understanding of both these texts and the development of comedy. If there had been scope for more chapters, one might have wished that more late-antique Latin texts, a wider range of literary genres (including early commentaries and scholia) and more non-literary evidence had been considered, but perhaps this could be added in a future volume. Then it will hopefully also become possible to draw the insights from the various case studies together and provide tentative answers to some of the issues identified and well described in the editors' introduction.

In sum, this volume offers a stimulating exploration of aspects of *Athenian Comedy in the Roman Empire*, and one can only second the hope of the editors

that more research in this field will follow.

H. STEAD and E. HALL (eds.), **Greek and Roman Classics in the British Struggle for Social Reform** (London: Bloomsbury, 2015). ISBN 978-1-47258-426-7. Pp. 384. STG £110 (Hb).

*Charlie Kerrigan (Trinity College Dublin)*

This volume stems from a conference entitled “Classics and Class”, held at the British Academy in July 2010; some of the papers given there appear here as chapters, while other chapters have been specially commissioned. The fruits of a subsequent research project, “Classics and Class in Britain, 1789-1939”, based at King’s College, London, and led by the editors of the volume under review, are available to explore at [classicsandclass.info](http://classicsandclass.info).

The collection aims to break new ground, or, as the editors put it, “to provoke a shift in the perception of the history of British classics, away from a conservative tradition of institutionalized elitism towards a brighter history of more broadly inclusive cultural practice and inspired creativity” (p. 19). They distinguish between “Classics” as an elite educational discipline and “classics” more broadly defined as “the cultural products of Greece and Rome” (p. 3): it is interactions with this latter facet that the volume seeks to explore, in an attempt to deconstruct an exclusionist model which, it is argued, has led to an over-simplistic picture of classical culture as being the prerogative solely of elites in British society. In their attempt to complicate our historical picture of